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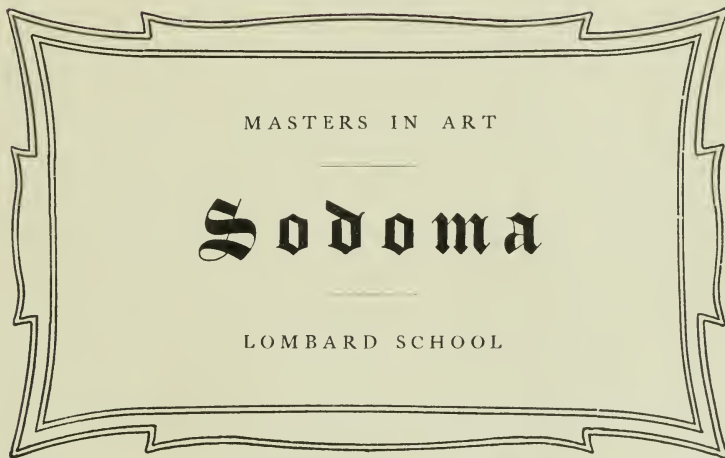
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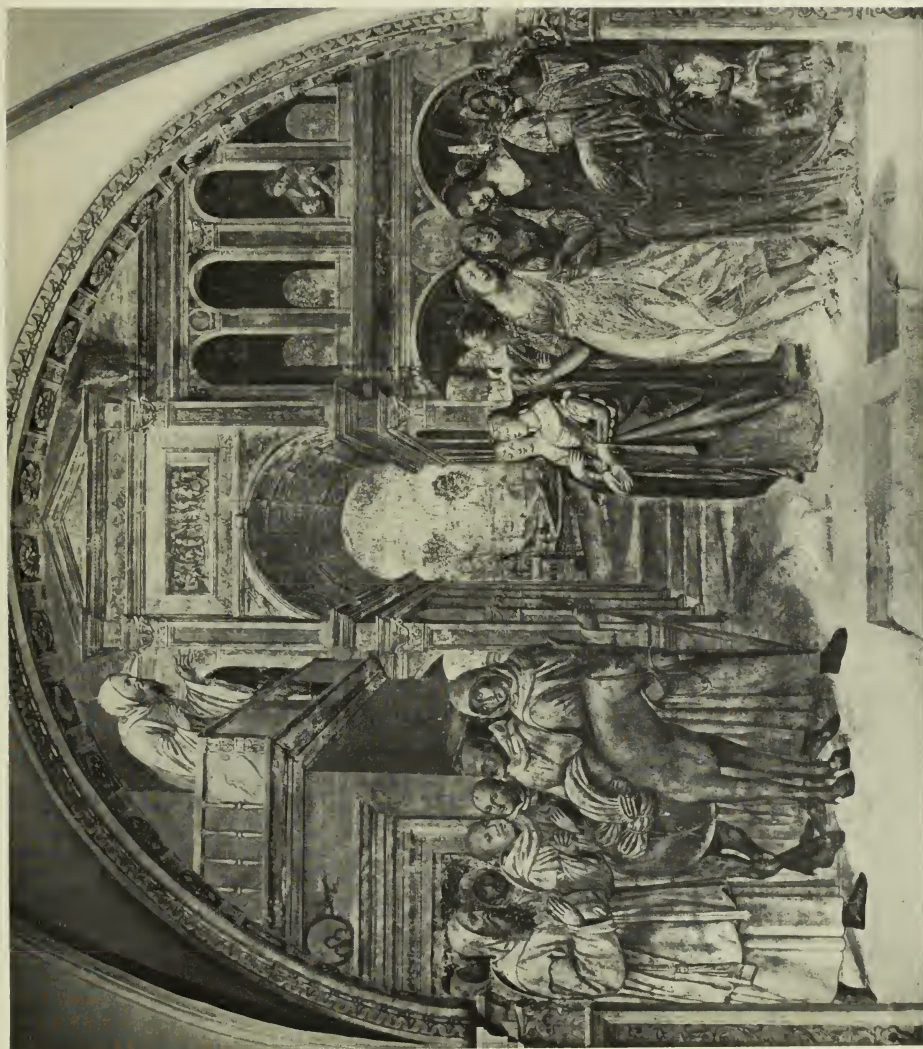














PORTRAIT OF SODOMA BY HIMSELF
 BENEDICTINE MONASTERY, MONTE OLIVETO MAGGIORE

This portrait of himself Sodoma introduced into the fresco of the 'Miracle or the Sieve,' the third of the series illustrating the life of St. Benedict. It represents the painter as about twenty-five years old, and is the only absolutely authentic likeness of him known to exist. He is clad in a richly ornamented cloak, yellow cap, and red stockings, a costume he bought of the monks of Monte Oliveto, to whom it had been presented by the owner, a Milanese gentleman, on entering the Brotherhood.

Giovanni Antonio Bazzi

CALLED

S o d o m a

BORN 1477 : DIED 1549
LOMBARD SCHOOL

GIOVANNI ANTONIO BAZZI, better known in the history of art as Sodoma (pronounced So'-do-mah), was the son of Giacomo di Antonio dei Bazzi, a shoemaker of Vercelli in Piedmont. Here, probably in 1477, Giovanni Antonio was born. When he was thirteen years old his father apprenticed him to a glass-painter of Vercelli, one Martino Spanzotti, whose works are scarcely known to-day, but whose style was angular and archaic. This apprenticeship of seven years was over in 1497. What the young painter did from then till 1501 is not definitely known. For part or all of those four years Morelli places him in Milan, where, if he did not work directly with Leonardo, he at least must have come under his influence. Whether this is so or not, by 1501 he was in Siena, brought there, Vasari states, by an agent of the Spannocchi, rich bankers and merchants of that city.

Siena at that time had no native painters of any merit. While Florence and Milan were already being swept into the full tide of the high Renaissance, Siena had never risen above the shallow pools of its first inspiration, when, under the influence of Giotto, its art had been noted for a great refinement and a placid sort of beauty. This art was now but a petrified remains of its early spirit. Sodoma, with his youth, his freedom, his larger training, found himself therefore easily first. His poorest work took rank above the best of his Siennese competitors. The lack of worthy rivals, whose presence must have been stimulus and incentive, joined to the sudden jump into prominence, was probably no less deleterious to his character than to his talent. Many of the excesses with which he is charged may well be due to these years, when every questionable joke or wildest whim of the moment was regarded as but the extraordinarily clever and amusing eccentricity of genius. His follies, his extravagances, his very indolence, only made him more popular, more the idol of the place. That he dressed like a stage dandy, that he kept and ran the

fastest horses, that his fondness for all kinds of animals was positively ludicrous in its manifestation—all this only amused the Sieneſe the more. It was Vasari who gave theſe freaks of an eccentric, artistic nature the opprobrium which later hiſtorians have repeated without queſtion.

“He had,” ſays the Florentine biographer, “a fancy for keeping all ſorts of ſtrange animals in his houſe, badgers, ſquirrels, apes, cat-a-mountains, Barbary race-horſes, Elba ponies, jackdaws, bantams, turtle-doves, and other animals of ſimilar kind, whatever he could get into his hands in ſhort; . . . and beſides the animals above named, he had a raven, which he had ſo effectually taught to ſpeak that this creature counterfeited the voice of Giovan Antonio exactly in ſome things, more eſpecially in replying to any one who knocked at the door, nay, this laſt he did ſo perfectly, that he ſeemed to be the painter’s very ſelf, as all the Sieneſe well know. The other animals alſo were ſo tame that they were conſtantly aſſembled about his perſon, while he was in the houſe, and came round all who approached him, playing the ſtrangeſt tricks, and performing the moſt extraordinary concerts ever ſeen or heard, inſomuch that the dwelling of this man ſeemed like the very ark of Noah.”

In ſpite of his idioſyncraſies, his indolence, and his gaieties, Sodoma painted ſome of his moſt noted pictures during this firſt reſidence in Siena. As early perhaps as 1502 he painted the ‘Deſcent from the Croſs’ (Plate IV), and the tondo of the ‘Nativity’ now in the Siena Academy, as well as ſeveral other round pictures belonging to private collections.

It was in 1503 that he received his firſt really important order. This was to paint ſix large freſcos and a row of medallions in the Convent of Sant’ Anna in Creta, not far from the city limits. Theſe are all now in a more or leſs ruinous condition, but at the time they were ſo far ſucceſſful as to be the means of ſecuring for the painter a much more important commiſſion in the Benedictine monaſtery of Monte Oliveto Maggiore, ſituated outside the confines of Siena. Signorelli had begun to paint the walls of the cloiſter, but in 1498, when he had only completed nine freſcos, he was called to Orvieto. This ſeries, illuſtrating ſcenes from the life of St. Benedict, the abbot now aſked Sodoma to finiſh. He painted in all thirty-one freſcos, and for the entire ſet he received about three hundred and ten dollars.

The taſk was a long one, and, with the interminable groups of white-robed monks, muſt to a man of Sodoma’s temperament have been rather tiresome. The pranks and tricks which Vasari reports him to have played upon the ſtaid brotherhood were, one can gueſs, a ſort of ſafety-valve for his exuberant ſpirits. The monks perhaps did not wholly object to his mad capers, for though they gave him the name of *Il Mattaccio* (the arch fool), yet that he was allowed to finiſh the entire ſeries of freſcos is proof that they did not find him wholly impoſſible.

In 1507 Agostino Chigi, the treaſurer of Pope Julius II., came to Siena and took Sodoma with him back to Rome, where he became a member of that extraordinary corps of painters who made the Vatican one of the world’s treaſure-houſes of art. Sodoma’s orders at firſt were to decorate the hall of the Stanza della Segnatura. According to Vasari, it was becauſe of his idleneſs

and carelessness that before he had nearly finished, the pope in disgust ordered his work obliterated and set Raphael at the task instead. Sodoma, however, was not the only painter whose brush was swept aside to make room for the youth of Urbino. Nor, since Raphael was to decorate the walls of the room, was it surprising that the pope should wish the ceiling to be by the same hand. Raphael fortunately knew the value of Sodoma's work better than pope or minister, and he left untouched a considerable portion of his ceiling. There is, too, another bit of evidence of the greater man's appreciation of Sodoma. The youth in the white cap standing next to Raphael in the 'School of Athens' is now pretty universally regarded as a portrait, not of Perugino, but of the young painter from Siena. (See *MASTERS IN ART*, Part 40, Volume 4.)

After his departure from Rome Sodoma probably returned to Siena, for in October, 1510, he married the daughter of a well-to-do hotel-keeper of that place. Of the two children born within the next three years, the son, Apelles, died in babyhood, but the daughter, Faustina, lived to marry a pupil of her father, Bartolommeo Neroni, better known as the painter Riccio. Vasari claims that Sodoma's wife was badly used and unhappy, and that she finally left her husband. The records do not prove this, and as late as 1541, at least, they were still living together. Sometime between 1513 and 1515 Sodoma was once more in Rome, this time at work in the Chigi Palace, now called the Farnesina. Again he was thrown into company with the greatest artists of the day; Raphael, Michelangelo, and Sebastiano del Piombo had all been pressed into service by Chigi. At this time Leonardo was also in Rome, as well as many others famous in art and letters. Sodoma's paintings in the palace were scenes representing 'Alexander's Conquest of Darius' and his 'Marriage with Roxana.' Time and the restorer have so injured these frescos that little idea can be had of their original condition.

It was after this, when Leo X. was pope, that that pontiff made Sodoma Cavalier or Knight in appreciation of a beautiful nude figure of Lucretia executed for him by the painter.

Critics believe that it was soon after this second visit to Rome that Sodoma went to Piombino, where for a time he entered the service of Giacomo v. From this prince in 1515 he bore a letter to the ruling Medici in Florence, in which letter Giacomo recommends Bazzi, who, he says, goes to Florence "to run his horses," quite as if horse-racing were the entire vocation of the painter of religious scenes! The horses proved to be most excellent beasts, and with one of them the painter from Siena came out ahead of all the Florentine nobles. On the saddle in front of him he carried a ridiculous baboon, and it is easy to understand how his whole appearance must have seemed to the Florentines, to whom this race was a most vital affair, a positive impertinence. Their disgust and chagrin were not lessened when, at the end of the race, he flung out a coarse joke against his competitors, a joke which was afterwards turned against himself with cutting emphasis. Whether because of his conduct at the races or not, Sodoma received no commission directly in Florence, though in the Olivetan monastery outside the Porta San Frediano he painted a fresco of the 'Last Supper.' This was buried under whitewash almost as

soon as painted, perhaps because after the scandal of the races the monks thought it desirable to disavow any connection with such a questionable character. The painting has only within a few years been entirely freed from its white covering.

Sodoma was probably glad to escape from the uncongenial atmosphere of Florence back to his Sienese home. In the next few years, for the cloister of San Francesco, he finished one of his greatest works in fresco, 'The Judgment of Pilate' and 'The Flagellation of Jesus.' Under the combined attacks of time and dampness all of this work practically disappeared, with the exception of the figure of Jesus. In 1842 this was sawn off the wall and taken to the Siena Academy, where it now is.

By this time he had a number of scholars and followers, among whom were Pacchia and Beccafumi, Peruzzi and Riccio. The first two in 1518 were chosen to assist him in the decoration of the San Bernardino Oratory near San Francesco. But before this was finished he seems to have left Siena for some six or seven years. Where he was during this time is uncertain, but it is supposed that he may have gone to Mantua to visit the Gonzagas. Morelli thinks he probably went to Lombardy for the purpose of studying once more the methods of Leonardo. It is a matter of conjecture, however, and all that is absolutely certain is that in 1525 he was once more in Siena, where he did considerable work for the city guilds. To this period belong his frescos in the Chapel of St. Catherine in San Domenico, his 'St. Ansanus' and 'St. Victor' in the Palazzo Pubblico, and the 'St. Sebastian,' now in the Uffizi.

Sometime in 1529, when Siena was under the protection of Charles v., with both a French and Spanish garrison in the town, Sodoma was one day, so goes the story, rudely treated by one of the Spanish guard. The man would not apologize nor could Sodoma find out his name. The painter used his practised eyes to some purpose, however, for the next day, when he complained of the insult to the Spanish governor, he showed to that astonished dignitary such an excellent portrait of the offender that he was recognized at once. To this clever *tour-de-force* it is claimed Sodoma owed the commission to decorate the Spanish chapel of San Spirito. The work he did there so pleased Charles v. that he is credited with saying that to possess it he would gladly give all his cavalry. Probably it was his delight in these frescos that induced the emperor to bestow upon Sodoma the title of Count Palatine.

In 1530 he painted the 'Nativity' on one of the gates of the city, the Porta Pispini, doing the whole thing seated on a scaffold some sixty feet above ground. This was not a success, and from this time on Vasari condemns him, artistically as well as morally, almost more bitterly than ever. He says that his incomplete early training, his indolence, his vagaries, his life of pleasure, now show more and more strongly in his work, and that he less and less often paints anything worthy of admiration. Though these strictures were not perhaps wholly just, it is evident that the lack of rivalry in Siena and his own undisputed sway were not the best incentives for steady, earnest work, and by 1537, when for the Signoria he painted the fresco above the door in the Sala dei Matrimoni his failing powers are all too apparent. From that time for-

tune seemed gradually to turn from him. He was then sixty years old, his daughter was married, his wife probably dead, and he had saved little or nothing from all the earnings of his life. During his last years he was at Piombino with the prince of that city; at Volterra, where he worked in the Franciscan monastery and perhaps executed some small church pictures; at Pisa, where, for the cathedral, he painted two compositions. Then, finally, poor, old, alone, he returned to Siena, and on February 14, 1549, he died, according to Vasari, in the public hospital of that place.

E. H. and E. W. Blashfield, in their 'Italian Cities,' have summed up the character of Sodoma with an appreciation that is not perhaps less just because of its leniency. . . . "The character of the man himself was one to captivate the Sienese, among whom individuality ran riot. Here was no *Sano deditus Deo*; no sour-faced frequenter of monks, but a good fellow; a contemner of convention; a dandy devoted to fine clothes; a sporting man, too, with a pretty taste in horse-flesh, and a prince of jesters to whom a practical joke was dearer than reputation or personal safety. What a well-spring of joy to the gilded youth of Siena was this frolicsome gossip, who would lay down his brush to finger the lute or grasp the bridle, and who could paint you the suavest Madonna in a studio full of roistering sparks. Imagine the decorous and laborious Vasari visiting such a lawless household, and the continual shocks to which his bourgeois susceptibilities must have been subjected. His animosity to Bazzi is almost accounted for by the mere difference of temperament in the two men. How could the 'most noble art of design' be worthily practised by a freakish fellow who made friends and comrades of beasts? . . . Could sound painting be reasonably expected from a pretentious dauber who bought fast horses like a noble, and who had the impudence to win the race of St. Barnabà in Florence over the heads of Florentines, biped and quadruped? . . .

" . . . Wherever Vasari remains an art critic he is honest and unprejudiced; his blame is just, his praise unstinted, when he speaks of Giovan Antonio's best works. When he writes of the man and not the artist, he is, on the contrary, censorious, even bitter, and most unfair; the love of fine clothes, which Vasari finds dignified and decorous in Leonardo, the master, is ridiculous in Giovan Antonio, the 'jack-pudding' and 'mountebank' pupil. Da Vinci's admirable love for animals is equally reprehensible in Bazzi; and the latter's passion for racing, shared by all the Sienese citizens and the Florentine nobles, is most objectionable in the painter. . . . Whatever Sodoma does, as a man, is ill-done, according to our author, but we may remember that while several of Vasari's stories told to the artist's discredit are disproved by documents, not one is confirmed. . . .

" . . . The most charitable and not wholly unreasonable estimate of Giovan Antonio's character is that he was the sixteenth-century counterpart of the type of artist constantly seen among the students of the European art-schools of to-day; namely, the *blagueur d'atelier*, the studio-jester. The *blagueur* is a madcap, sometimes an idler, sometimes a busybody; constantly boasting of his misdoings, which are always exaggerated and sometimes purely imaginary, and sacrificing anything at any time for what he considers a joke.

He is no respecter of persons, is more or less foul-mouthed, generally more; delights in being conspicuous, and, above all, troublesome; joys in shocking the respectable and outraging the conventional; personal dignity does not exist for him, and reserve is an unknown quantity; but he is quick-witted, good-hearted, and as ready to help as to hinder. He is utterly improvident, and though sometimes capable of brilliant artistic performances, is not a little handicapped by laziness, though in time of war or revolution the laziness gives way to action, and the *blagueur* has supported his convictions or served his country as well as the most earnest of his comrades. Just what Giovan Antonio was like we shall probably never know; Raphael seems to have esteemed him, and he was a favorite with the Sienese; there is no testimony to support the charges against him, and the story of his domestic unhappiness is disproved by documentary evidence."

The Art of Sodoma

E. H. AND E. W. BLASHFIELD

ITALIAN CITIES.

FOR the complete expression of the complex soul of her, Siena had to wait for the dexterous Lombard who in 1501 knocked at her gate. Here was, indeed, a painter after her own heart. No frigid Florentine this, with the memories of chisel-work in dusty *botteghe* clogging his brush; no student of "anatomies," with a weakness for joints and attachments, prone, therefore, to thrust a meager Jerome or a gaunt Magdalene into a tender brood of angels or the blithest of Holy Families; no curious, erudite experimenter seeking after a (possibly) fatiguing perfection and juggling with light and shadow; no precisian or pedant he, but one to whom Temperament had been so bountiful that he had ignored the favors of that more niggardly mistress, Training.

. . . Sodoma (Giovan Antonio Bazzi) found his native element in the capricious and voluptuous republic; and Siena soon discovered in him, the whimsical scatterbrain and facile painter, her most faithful exponent. She had but scant enthusiasm for Beccafumi's cold academies; she bestowed but a half-hearted admiration on Peruzzi's spare elegance; she disregarded the strictures of the correct and respectable Vasari, and loaded Bazzi with commissions and admiration. What were mastery of perspective, unfailing sense of proportion, balanced composition, compared with a vivid personality expressing itself with agile facility and possessed of exquisite sensitiveness to grace and beauty! . . .

Considered from the point of view of technique pure and simple, Sodoma was unequal as draftsman and colorist, indifferent as composer. He could draw excellently, but rarely did; his heads are a souvenir of Leonardo's with a strong added personality of his own; as to their bodies, his figures often look as if some of Raphael's frescoed men and women had been painted with so liquid a medium that they had *spread* upon the walls and passed beyond their outlines, until they seemed boneless and gelatinous.

M. Müntz, praising the figures of the Farnesina frescos, says of them, "*Les figures sont du Raphael, mais du Raphael plus fluide et plus suave.*" This is precisely what they are to so great a degree that their fluidity has made some of them relatively shapeless and very unsatisfactory to the student, although their suavity has, it is true, much of the charm which never deserted Sodoma.

In the frescos of the Oratory of San Bernardino Giovanni has attempted to be monumental, and has succeeded in obtaining a certain impressiveness and an *ensemble* which is thoroughly characteristic of the amplification that art had received in the beginning of the sixteenth century; but if these figures are lacking in construction, still more are they lacking in subtlety of drawing. They look exactly like figures in old tapestries, which have been stretched and pulled until not one line in face or figure is correct.

The admirable figures (see especially the 'St. Victor') in the Palazzo Pubblico have all the qualities which belong to those in the Oratory of San Bernardino, and most of the qualities which are lacking in the latter. . . . If Sodoma had always worked as earnestly as he did upon these figures, few painters would have equaled him. The frescos at Monte Oliveto, without possessing the Florentine hardness of contour, resemble Milanese work and are agreeably firm in silhouette, yet not dry or "cut out." In spite, however, of an occasional effort to better his slurring and slovenly manner of drawing, Sodoma is generally lacking, and wilfully lacking, in "the probity of art."

His color (being more an affair of temperament and more instinctive) is sometimes warm and transparent; sometimes distinguished, as in the 'Swooning of St. Catherine'; sometimes monochromatic, as in the 'St. Sebastian,' is often pleasing and never disagreeable.

He had little capacity as a composer of groups, and was most at home when he had but one or two figures to deal with; composition did not come easily to him; lacking mental order and sensitiveness to distribution of masses, deficient also in the capacity for continued effort in a given direction, which is indispensable to the evolution of monumental composition, he is confused and incoherent when he attempts to handle a number of figures. . . .

Sodoma's finest performances are his single figures, and it is in them that we read his title clear to the admiration of his contemporaries. The St. Catherine fainting under the intolerable glory of her espousal is one of those relatively rare works which give to the painter a very high rank as a complete artist, and not merely as an artist of phenomenal temperament. He has treated a very difficult subject not only with charm but with skill and thought, adding to his natural suavity a care in the grouping of the three lovely heads, in the arrangement of the draperies, and in the rendering of the latter, which is not often found in his works. As for the spiritual side of the picture, it may be said that the poignant delights of mysticism were never more adequately interpreted. The 'St. Sebastian,' which "combines the beauty of the Greek Hylas with the sentiment of Christian martyrdom," is in a certain delicate loveliness and simple pathos unsurpassed by any work of its time. Yet in spite of the fact that its comeliness is informed with spiritual significance, that the representation of suffering is free from exaggeration, in some subtle

way it announces the decadence, the work of Guido Reni, and of the seventeenth century. Although the drawing of the figure is far more serious, the silhouette more studied, than in most of Sodoma's work, it must be admitted that as a whole it is lacking in solidity and is even papery-looking in its lack of modeling. . . .

To estimate at their true value Sodoma's freshness of feeling and natural charm combined with sensuousness and an unfailing sense of humor, we must leave Siena and drive over a dull-colored cretaceous soil, furrowed by *balze*, to the monastery of Monte Oliveto. . . .

Amidst solemn surroundings, more sympathetic to the fiery, virile genius of his predecessor Signorelli than to the mischievous and beauty-loving Sodoma, the cycle of St. Benedict was painted. In these frescos, commenced in 1506 and still in admirable preservation, there is nothing which rises to the height of two or three of Sodoma's best pictures, but as a series it is, on the whole, the most *amiable* of his works. In their wide, sunlit cloister, protected from damp and wind by the glass with which the government has filled its outer arches, nothing could be more cheerful or attractive than these clear-colored frescos, light in tone, free in their handling, yet far more *serrés* and close in drawing than are many of the artist's more pretentious pictures.

There is a certain childlike sweetness, a simplicity of arrangement, a genial sense of humor, which is as completely suited to the presentation of these indescribably petty miracles and trifling temptations as the genius of Signorelli was unsuited to it. The subjects themselves, forming "a painted *novella*" of monastic life, are utterly puerile in character, and their whole charm is in their treatment. . . .

M. Müntz tells us that justice will not be done to this master until he has been placed near Correggio, indeed by his side (*immédiatement à côté de lui*). It is very rarely that one takes issue with the enlightened criticism of the author of the 'Histoire de l'art pendant la Renaissance,' but in this case it is impossible to accept his dictum. Great as he is, Sodoma, if placed by the side of Correggio, stands on a far lower plane. Charm he has, and style to an extraordinary degree, but where in his work is there any masterliness to be compared with that shown by Correggio in his cupola of Parma or his St. Jerome? One is a discoverer and a creator, the other a most gifted and inventive Master of the Revels, who can amuse and fascinate and delight, but to whom the divine *afflatus* is denied.

The same charm of personality, of abandon, of naturalness, which subjugated the Sieneze is potent over the critic who attempts to analyze the works of the fantastic Lombard. Sodoma reminds one of the old tale of the prince to whom all good things were given and yet whose career was spoiled by the malicious gift of one wicked fairy. No painter was more richly dowered by nature: facility, elegance, sweetness, were his; a keen and delicate feeling for grace of line and beauty of feature; remarkable powers of assimilation and a fertile fancy; occasionally he attained distinction, and he rarely, even in his most careless moments, lacked style. But all these great qualities were obscured by one fatal defect—frivolity. There is no better example of how much and how little temperament can do for an artist, or what painting be-

comes when it is divorced from hard thinking and laborious study. The absence of the appearance of effort, which is such a different thing from the actual absence of effort, is replaced in his work by a slovenliness that is the more irritating because we feel that it is wilful negligence. Every one of his more ambitious pictures manifests carelessness or lassitude in some particular. . . . He lacked the mental coherence, the capacity for intellectual tension, which are indispensable for the planning and execution of large compositions; and though pathos and poetic feeling were within his scope, he was wanting in elevation of thought and, above all, in conviction.

Yet when all these reserves are made, when we have recovered from the annoyance produced by the wanton neglect of splendid gifts, how much remains to delight us in Bazzi's work! His sense of humor, a rare quality and one that is almost incompatible with intense convictions, which enlivens the frescos of Monte Oliveto; his capacity for characterization, his vitality, the diversity and suppleness of his genius, are all potent factors in the sum of our pleasure. The greatest of these is doubtless his sensitiveness to physical beauty, above all, the beauty of youth, of girls, and adolescents. . . .

Sodoma's feminine ideal was derived from Leonardo's; less distinguished, it is more seductive; less noble than the subtle Madonnas of Luini, it is more captivating. An oval face with languishing eyes; an over-ripe curved mouth, the upper lip much fuller than the lower one; a delicate nose slightly *retroussé*; a softly rounded chin, and a slender, long-limbed body, such was Giovan Antonio's type. Add to it those *arie di testa* which Vasari admired, sometimes an air of dreamy voluptuousness which is as far removed from coarseness as it is from severity; again, a pathos and tenderness that suggest the influence of Perugino, and a quality of youth and freshness, something dawnlike and springlike, and you have the ideal that took Siena by storm. Naturally this sweetness often degenerates into insipidity or becomes cloying; mere loveliness cannot atone for the lack of nobility any more than facility and fertility of invention can replace high thought and strenuous endeavor; but, after all, to analyze the faults of this alluring genius is almost as destructive to the fine edge of the critical spirit as to study the physical defects of a beautiful person.

GIOVANNI MORELLI

‘ITALIAN PAINTERS’

SODOMA is a most able and gifted painter, worthy at his best to rank with the greatest masters. His finest works are at Siena, and there he should be studied in the churches of San Spirito, San Domenico, San Bernardino, in the Academy, and the Palazzo Pubblico, and at Monte Oliveto near the city. . . .

When students examine the great number and variety of works by this many-sided painter, I think they will agree with me that Sodoma, taking him all in all, is the most important and gifted artist of the school of Leonardo—the one who is most easily confounded with the great master himself. Jovial, careless, pleasure-loving, and almost licentious, he had neither ambition nor earnestness of purpose. On the other hand, a true artist, arrogance and self-assertion were foreign to his nature. . . . In his best moments, when he brought all his powers into play, Sodoma produced works which are worthy to rank with the most perfect examples of Italian art. Michelangelo's influ-

ence, which carried all before it in his day, never diverted Sodoma, who was strictly an original painter, from his own independent course. His female heads, as even his adversary Vasari was forced to acknowledge, are unsurpassed. From a certain point of view he may be classed, with Lotto and Correggio, with that body of gifted artists who, like Leonardo, mainly strove to depict "the sweetness of the soul."

CONTESSA PRIULI-BON

'SODOMA'

IT is, on the whole, not easy to estimate justly the artistic position of a man so productive as Sodoma, and so extraordinarily unequal in his productions, without falling either into the error of viewing him too completely in the light of his inferior work, and so underrating his masterpieces, or that of extending an unmerited value to all that came from his hand. He has suffered from literary injustice in Vasari's biased criticism, he has suffered from technical contempt through his own defect of over-production, and consequent inequality. The mere fact that his life was a long one, and his paintings far too numerous, has crowded out, in popular estimation, the memory of those few works of absolute genius on which his higher reputation rests.

Much that has been put down to Sodoma's wayward individuality may, in reality, be attributed to the general tendencies of his age and the society in which he lived. And one has to bear in mind, also, that what his contemporaries sought in art was less the edification of the mind than the pleasure of the eye. The sensuousness that had entirely taken possession of Italian literature was spreading now into the more lately developed field of painting, and the criticism of either art was directed rather towards its beauty of form, pleasing line, or ringing meter, than to the idea or sentiment expressed. Painting especially, in seeking thus exclusively for mere plastic beauty, was losing touch more and more with thought, and as it became less intellectual, beginning to lose some of the highest qualities of beauty.

The whole of Sienese art had been from the beginning less thoughtful, less literary, than the Florentine; it was the emotional expression of simpler natures not trained in the subtleties of feeling which the combined influence of the Florentine scholastics and Greek revivalists had brought about. Siena awoke late to a knowledge of the classics, and suffered much less than Florence and Venice from that form of religious eclecticism which ended in artistic insincerity. But even Siena on her hilltops could not escape the general tide of thought which was sweeping over Europe, and in the transition from the medieval to the modern standpoint, she, too, passed through her phase of uncertainty and affectation.

Sodoma came at the beginning of this phase. What was best in him held to the old tradition, the sincerity of the middle ages. The practical side of him, the obvious need of bread, carried him along with the tide; and the sincerity which is found in modern art, the poetry of realism, was as yet undiscovered. Hence the anomalous character of his painting, the indecision of his mental bias.

He left a great deal that was showy and trivial; he was often unequal in the different parts of a picture itself, frequently throwing all his skill into the

working of a central figure and dashing in the subordinate subjects hurriedly; or else working but half-heartedly at the ostensible *motif*, and concentrating his energy upon the perfection of some lesser group. He had all the advantages and all the defects of an over-rich artistic imagination, and a bias towards the subtle and mystic which often degenerated into the production of what was merely weak. . . .

Sodoma's strength can never be said to have lain in dramatic grouping or even in proportion of composition. His abundant fancy often led him to overcrowd his canvas, and a violent twofold action going on at the same time induces a great feeling of restlessness in most of his larger works. He was at his best in the portrayal of single figures overwhelmed by some profound or subtle emotion. If he could not invest his Madonnas with the great purity of Perugino or Botticelli's solemn thoughtfulness, he could at least paint men and women under the influence of strong and exalted passion, the mysterious sweetness of whose faces haunts one with persistent power.

Unfortunately, Sodoma, as Rio observes, was too often content to sacrifice quality to quantity, and, amid all his work, there are only some five or six of his paintings which can take their place among the great works of the century. But it is through the merits of these that his claim to greatness lies, and one has grown to associate with his name a sense of the dignity of suffering and the majesty of human nature at its moments of martyrdom and sacrifice.

Wherever humanity has escaped from its daily round to reach a supreme crisis of noble emotion, the artist became, as it were, inspired by his subject and rose to the occasion in art that was both spiritual and strong.

LANGTON DOUGLAS

'A HISTORY OF SIENA'

SODOMA'S most stable quality was his instability. Even the work of his best period is full of inconsistencies and contradictions. It was impossible for his contemporary admirers to predict what he might do. In the same series, nay, in the same picture, there is work of the most diverse quality. He was, in fact, a kind of artistic Dr. Jekyll and Mr. Hyde. And, alas! it was the Mr. Hyde in him that was the most often in evidence.

He is weakest in composition. His works are too crowded; and the heads of the personages represented in them are often arranged in a straight horizontal line. He could draw well; but sometimes his drawing is indescribably weak and careless. As a colorist he had a more orderly development. But even here he is somewhat fitful and uncertain. At first his coloring is hard. It reveals the influence of the school of Florence, and, though better, is only a little better than that to be found in the colored outline drawings of many of the Florentine fifteenth-century artists. After his visits to Rome his color became warmer and richer; and as time went on he showed, as a result of constant study, an appreciation of values rare in his own day and for many generations afterwards. In his concluding period his color is colder and grayer, but his sense of values remains. The best features of his achievement are his modeling, especially his modeling of flesh, and his fine painting of landscape.

It seems ungracious to dwell upon the faults of one who has enriched our

memories with several beautiful shapes. But yet even in his rendering of flesh certain faults must be noted. We see in his work, first of all, a tendency to over-modeling, a tendency which in his later work manifests itself in vulgar *tours-de-force*. Again, his flesh is too fleshy. The bodies he paints look sometimes as though they were nothing but flesh and muscle. They do not satisfy our structural sense. His flesh does not suggest a robust framework of bone underneath. His young men are fleshy in the knee, the ankle, and the shoulder. They look as though they would have been the better for a month or two of hard training. Even his St. Victor has lived too well; and his Isaac is a singularly flaccid, flabby youth. How lacking in virility seem many of Sodoma's pseudo-classical forms when set side by side with the true Hellenic types! How unmanly they seem to us when we visualize that "beautiful multitude of the Panathenaic frieze, that line of youths on horseback, with their level glances, their proud, patient lips, their chastened reins, their whole bodies in exquisite service"!

But whether we like or dislike Sodoma's types, it cannot be denied that he sometimes makes them very real to us. Vividly realized and vividly painted, they haunt the imagination of those who have seen them. Who that has once beheld them can forget the swooning St. Catherine, the Eve, the two St. Sebastians, and the young king in the 'Adoration of the Magi'? In the city of art are many mansions. In one we are warmed with an Opimian wine; in another we are regaled with sweet Malaga. The connoisseur of broad and generous nature realizes that the hypersqueamish are the physically and mentally unhealthy, and he tastes all vintages. If the wine be good of its kind he drinks it with thankfulness.

To Sodoma as a painter of landscape it is possible to give unqualified praise. His treatment of natural scenery is singularly artistic. In composing a landscape he selects elements which, whether from association or from inherent beauty, are capable of giving us calm, abiding pleasure. He combines these into one harmonious whole. In his rendering he successfully grapples with problems of aerial perspective, and produces a satisfying illusion of distance. With the works of Sodoma, as with those of Perugino, when we are cloyed with the unvirile sentimentality of the figures he paints we find relief in contemplating the landscape behind them; and though Sodoma's firmaments are not as vast, as illimitable, as those of the Umbrian, his presentations of natural scenery have qualities of their own which almost compensate for this loss.

The Works of Sodoma

DESCRIPTIONS OF THE PLATES

'ST. SÉBASTIAN'

PLATE I

IN the year 1525 Sodoma painted for the confraternity of St. Sebastian in Camollia, near Siena, a processional banner, on one side of which is the full-length figure of St. Sebastian reproduced in plate I, and on the reverse side the Madonna and Child with saints and members of the brotherhood.

The 'St. Sebastian,' now in the Uffizi Gallery, Florence, is regarded by many as the artist's masterpiece. It is in oils on a canvas measuring nearly seven feet high by a little less than five feet wide. "Notwithstanding its wan and faded coloring," writes John Addington Symonds, "Sodoma's 'St. Sebastian' is still the very best that has been painted. Suffering, refined and spiritual, without a contortion or a spasm, could not be presented in a form of more surpassing loveliness. This is a truly demonic picture in the fascination it exercises and the memory it leaves upon the mind. Part of this remarkable charm may be due to the bold thought of combining the beauty of a Greek Hylas with a Christian sentiment of martyrdom. Only the Renaissance could have produced a hybrid so successful because so deeply felt."

The coloring is in a low key and contributes little to the beauty of the painting. The flesh-tints are cold; the landscape background almost monochromatic, only relieved by the warmer brown of the shadows on the tree-trunk and the yellow light surrounding the angel in deep blue robe who descends from heaven to place a jeweled crown upon the martyr's head.

The story of St. Sebastian is, in the main, better authenticated than are many of the ancient legends. He was a native of Narbonne, Gaul, the son of noble parents, and the commander of a company of the Prætorian Guards in the service of the Roman emperor, Diocletian, with whom he stood high in favor. Upon discovering that he was a Christian, however, the emperor, having vainly tried to persuade him to renounce his faith, ordered that he should be bound to a stake and shot to death with arrows. This inhuman sentence was carried out that same night, but when Sebastian had been left for dead he was found by his friends to be still living, and so tenderly were his wounds cared for that in time he was restored to health. Rejecting all counsel to fly from Rome, where it was well known no mercy would be shown him were he discovered, Sebastian boldly stood forth before the palace gates, and in a loud voice proclaimed his faith. In his anger at such presumption, Diocletian ordered the young man seized, borne to the circus, beaten to death with clubs, and his body thrown into the great sewer of Rome. There, shortly afterwards, his remains were found by a friend, who had them secretly and reverently interred in the catacombs, at the feet of St. Peter and St. Paul.

'HEAD OF EVE' AND 'HEAD OF ST. JOHN' [DETAILS]

PLATE II

THE Company of Santa Croce of Siena ordered Sodoma in 1525 to paint for them three scenes from the Passion: 'Calvary,' 'Christ in the Garden of Gethsemane,' and 'The Descent into Hades.' The two latter in 1841 were taken to the Siena Academy, where they still are.

'The Descent into Hades' shows Jesus leaning over Abel, helping him to rise, while other unfortunate souls are crowding round watching. Eve, whose head is here reproduced, stands at the left beside Adam. She is universally considered one of the most beautiful of all Sodoma's semi-nude figures, with the pliant, tender grace and wistful, appealing charm so characteristic of his paintings of women.

In the 'Garden of Gethsemane' Jesus is kneeling upon a mound while the three sleeping disciples are below him. John, whose head alone is here given,

has a delicate purity of expression and fineness of line that might well have characterized the beloved youthful disciple.

This latter fresco is nearly eight feet high by almost four feet wide; 'The Descent into Hades' is about eight feet high by five feet four inches wide.

'THE SWOONING OF ST. CATHERINE' [DETAIL]

PLATE III

FOR St. Catherine of Siena the Sieneſe had a ſpecial adoration. Catherine Benincasa, as ſhe was known in her girlhood, lived right there among them, and though ſhe was only a tanner's daughter, ſhe devoted her whole time and ſtrength to the poor and ſick. It was ſhe, too, who by her preaching and exhorting was at leaſt partly reſponſible for bringing the papal court back from Avignon to Rome. More than one chapel had already been decorated in her honor, when, in 1526, for the Church of San Domenico, Sodoma painted three freſcos illuſtrating ſcenes from her life. The one of which the lower part is here reproduced is conſidered by far the beſt.

The ſcene apparently takes place in the portico of a church. St. Catherine is receiving the Stigmata, marks imitating the wounds on the crucified body of Chriſt, ſaid to have been ſupernaturally impreſſed upon certain perſons. The Saviour is poieſ above her in the air, ſurrounded by a cloud of baby angels, while St. Catherine, dreſſed in the white robes of a nun, is ſinking back into the arms of two ſiſter nuns.

Of this freſco Langton Douglas writes: "Artiſts and physiologiſts have united in praiſing the figure of the fainting St. Catherine. Outside the works of Michelangelo and of the great Venetians, there are few figures more finely modeled in the whole range of Italian art. But even this freſco is by no means of equal value. We forget, however, the feebleneſs of the upper part of it in contemplating the group of women below. In preſence of ſuch a maſter-piece we have ſomething better to do than to criticize. In all of us there is more than one perſon, and in complex, many-ſided geniueſ there are often ſeveral. One of the many Sodomas was a very great man. Standing before this work we forget Sodoma the mountebank, Sodoma the *blagueur*, Sodoma the obſcene, Sodoma the lazy and the ſuperficial, and are filled with the emotions the maſter ſought to convey."

'THE DESCENT FROM THE CROSS'

PLATE IV

SOON after his arrival in Siena, probably about the year 1502, Sodoma painted this large altar-piece for the Cinozzi Chapel in the Church of San Francesco in that city. "It is a fine painting of his early time," writes the Contessa Priuli-Bon, "and was evidently thought much of by contemporary critics, for it was placed in the company of pieces by Raphael, Perugino, and Pintoricchio. Vasari, who, as we know, did not willingly praiſe Sodoma's work, was forced to write with admiration of the beautiful group of women ſupporting the Virgin, and the fine figure of the ſoldier with the carefully painted reflected lights on helmet and cuirass.

"The composition of the picture is the conventional composition of the period. The cross with its Hebrew inſcription occupies the central foreground.

A broad valley lies behind, bordered to the left by low blue hills, and a river of some width has carved its course across the plain, fringed with little castles and clumps of tufty trees. In the group of women so praised by Vasari we get for the first time a touch of Sodoma's peculiar quality, the grace and tenderness in handling female forms for which he afterwards became so noted."

'The Descent from the Cross' is now in the Siena Academy. It is painted on wood in tempera, and measures fifteen feet three inches high by nine feet wide.

'THE HOLY FAMILY WITH ST. LEONARD'

PLATE V

CRITICS disagree as to the date in Sodoma's career to which this picture should be assigned. By some it is placed as early as 1516-18; by others it is regarded as a work of his middle period, while others again believe it to be a production of his later years, of which it is the finest example. All concur, however, as to the high rank it should hold in his achievement by reason of its technical qualities, its warm color, and the tender sentiment expressed.

In the center of the panel the Madonna is seated holding the Child, who turns towards St. Leonard (or, as some say, St. Calixtus), kneeling at the right. On the other side is St. Joseph, reading. The faces are full of a serene and spiritual beauty, that of the Madonna being especially lovely. The landscape is painted with the utmost delicacy, and in the ruined amphitheater seen in the distance the fact of Sodoma's sojourn in Rome is recalled.

The picture is painted in tempera washed over with glazes of oil, and has suffered from time and restorations. It originally hung over the altar of the Chapel of St. Calixtus in the Cathedral of Siena, but at the time of some repairs in the building it was removed to the Palazzo Pubblico, and placed in the little chapel of the palace, where it now hangs.

The panel measures nearly six and a half feet high by five and a half feet wide.

'ST. VICTOR'

PLATE VI

IT was in 1529 that Sodoma received his first important commission from the city of Siena. In the Palazzo Pubblico at each end of the large Sala del Mappamondo, and on one of the side walls, he painted a huge figure standing in a simulated arch of most elaborate architectural design and decoration. 'St. Ansanus' is at one end and 'St. Victor' at the other, over the door leading into the Sala della Pace.

St. Victor, a Roman soldier who for his profession of Christianity suffered martyrdom in 303 A.D. by being cast into a flaming oven, is the favorite saint of north Italy. In Sodoma's fresco here reproduced he is shown in his suit of armor with the green and gold cuirass, over which are flung a brilliant toga of red and a blue cloak. His right hand holds aloft a bared sword. His eyes are gazing straight ahead, his brow almost knitted to a frown in the earnestness of his regard. At his feet are two cherubs, one holding an olive branch and a

blue shield engraved with the word *Liberta*, the other claspings the helmet of the warrior saint.

Says the Contessa Priuli-Bon: "Sodoma certainly portrayed strength in the commanding figure of St. Victor, but it is the strength of young, vigorous manhood in repose. The power of movement is suggested under the heavy armor, but there is no attempt at representing action, and for this very reason he attained a greater success than if he had aimed at dramatic display."

'THE ASSUMPTION OF THE VIRGIN'

PLATE VII

THIS fresco is one of a series painted between 1518 and 1532 by Sodoma, Pacchia, and Beccafumi, on the walls of the Oratory of San Bernardino, Siena. The four large compositions by Sodoma, in which many figures are introduced, are 'The Presentation of the Virgin,' 'The Visitation,' 'The Assumption,' and 'The Coronation.' Of these the fresco reproduced in plate VII is one of the finest paintings that the artist has left in Siena. The composition, so often Sodoma's weak point, is excellent, the technical execution careful and well-sustained, the coloring warm, and the modeling far better than is usual in the artist's work. The grouping follows the conventional arrangement of this favorite subject. In the center is placed an open tomb filled with lilies and roses, from which the Virgin, robed in white, ascends in glory to heaven. Her voluminous mantle of blue is upheld by angels who hover about her in a semi-circle. Beneath, on either side of the tomb, kneel the apostles, awestruck by the wondrous vision, while St. Thomas, on the right, receives the mystic girdle which the Virgin lets fall to convince his doubting spirit.

The fresco, although damaged in parts, notably in the figures of the apostles on the left, has retained much of its original beauty. It measures nine feet three inches high by nine feet seven inches wide.

'MADONNA AND CHILD'

PLATE VIII

MORELLI thinks that it was about the time of Sodoma's first visit to Rome that he painted this panel of the Mother and Child, now in the Brera Gallery at Milan. It has all the characteristics, as Morelli and others have pointed out, of the Lombard school, in some respects almost exaggerating the attributes which were peculiarly Leonardo's own. The type of the Madonna's face, the illusive, uncertain smile, the shape of the brows, and the curve of the upper lids—these are distinctly reminiscent of Leonardo and Luini.

Sodoma was noted for his landscapes, and by some the landscape here is regarded as one of his most beautiful attempts at interpreting nature. The time is sunset. The clouds are flaming in the rosy glow which makes more transparent the blue-toned mountains that rise above the lake in the distance. From this lake the wide river so often found in Sodoma's pictures sweeps nearly straight across the panel. In front of this is a low bank, the foreground sprinkled with columbine and wild parsley. Here the Mother sits, holding on her knee the baby Jesus, whose arms are tight about the lamb beside him.

This painting is on wood, and the critics praise it highly, not only for the tender sentiment which is its greatest charm, but for the wonderful jewel-like coloring that fairly floods it—in the sunset sky, in the river reflecting the burning clouds, and in the transparent shadows and softly rich flesh-tints of Mother and Child.

It measures two feet one inch high by one foot ten inches wide.

‘PORTRAIT OF A LADY’

PLATE IX

THIS portrait in the Städel Institute, Frankfort, ascribed by some to the Venetian artist Sebastiano del Piombo, by others to Parmigiano, by Mr. Claude Phillips to Pacchia, and believed by Dr. Bode to be by the Flemish painter Jan Scorel, was first pronounced by Signor Morelli to be the work of Sodoma, some of whose leading characteristics he finds in the hands, with their tapering fingers and knuckles indicated by dimples, in the almond-shaped eyes, the form of the ear, the arrangement of the crisply curling hair, and the general treatment of the landscape. This attribution is accepted by Dr. Frizzoni, Sir A. H. Layard, and others.

The portrait, formerly supposed to represent a member of the Medici family, is now thought to be that of an unknown young Sienese lady of high position. She is richly dressed in an elaborate gown of green trimmed with gold thread, and wears, in addition to a necklace of pearls, a long chain of Etruscan workmanship, with ear-rings of similar design. In one hand she holds her gloves and in the other a feather fan. A table covered with a red tapestry cloth is at her side, and behind her is a heavy green curtain; to the left, through an open window, is seen a mountainous landscape traversed by a winding river.

Vasari tells us that Sodoma painted many portraits during the first years of his residence in Siena, but very few of his works in this branch of art have come down to us, and, like the much disputed panel here reproduced, those few have for the most part been ascribed to other hands.

‘THE TEMPTATION OF THE MONKS’

PLATE X

TWENTY-FIVE of the thirty-one scenes which Sodoma executed in the cloister of the monastery of Monte Oliveto Maggiore depict incidents from the life of St. Benedict.

The story which the fresco here reproduced illustrates tells how Florentius, a wicked priest and bitter enemy of St. Benedict, brought a company of dancing-girls into the monastery, hoping to ruin the characters and reputations of the monks. The moment depicted shows St. Benedict exhorting the girls to reform. It is represented as happening in the loggia of the convent, with St. Benedict standing on a balcony at the left, leaning over and talking to the group of women clustered below him at the right. Immediately beneath him are members of the brotherhood, one of the monks holding by the bridle a laden donkey whose sleepy eyes belie the inquisitive twist of his big ears. The delicate background of arches and colonnades opens in the center through a portico showing a landscape of trees and buildings and winding roadway.

While Sodoma was painting this fresco he kept it entirely covered from the monks' inspection. To their horror, when it was finally exposed, they saw that all the women were depicted nude. Sodoma had the true painter's love for the human figure and he could and did paint it with a purity of contour, a restraint of line, and a dignity and sweetness of pose few have excelled. But it is more than likely that it was quite as much to startle and anger the Brothers Benedictine as to display his ability as a painter of the nude that he evolved these lovely figures on the convent walls. Fortunately for posterity, the monks did not make him entirely blot out the group. They did, however, insist upon his properly clothing the figures, and though it was a task which the painter must have abominated, he succeeded in achieving a charming arrangement of color, as well as beautiful flowing lines in the superimposed draperies. The first of the girls is dressed in shot crimson and green, the second in sky-blue, the third in blue with an orange-toned mantle, the fourth in black.

Müntz calls this fresco "perhaps the most marvelous of all the series," and says that the first two maidens "in their exquisite grace, are sisters of the Muses with whom Raphael peopled his Parnassus."

Symonds writes of the scene that it "carries the melody of fluent lines and the seduction of fair, girlish faces into a region of pure poetry."

A LIST OF THE PRINCIPAL PAINTINGS BY SODOMA
WITH THEIR PRESENT LOCATIONS

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Ceiling, except the Panels (frescos) — ROME, BORGHESE Gallery: Pietà; Holy Family — ROME, PALAZZO CHIGI: Persecution of Rhea Silvia — ROME, VILLA FARNESINA: Marriage of Alexander (fresco); Family of Darius before Alexander (fresco) — ROME, VILLA MALTA: Charity — ROME, OWNED BY DONNA LAURA MINGHETTI: Holy Family — ROME, PALAZZO SPADA: St. Christopher — SAN GIMIGNANO, PRISON CHAPEL: St. Ives (fresco) — SAN GIMIGNANO, ON THE WALL OF LOGGIA OPPOSITE COLLEGIATA: Virgin Enthroned — SIENA, ACADEMY: Descent from the Cross (Plate IV); Nativity; Christ in the Garden of Gethsemane (fresco) (see Plate II); Descent into Hades (fresco) (see Plate II); Christ bound to the Column (fresco); Judith; St. Catherine of Siena; Four Panels belonging to a Bier — SIENA, CHURCH OF SANT AGOSTINO: Adoration of the Magi — SIENA, ORATORY OF SAN BERNARDINO: Presentation of the Virgin (fresco); Visitation (fresco); Assumption of the Virgin (fresco) (Plate VII); Coronation of the Virgin (fresco); St. Louis of Toulouse (fresco); St. Anthony of Padua (fresco); St. Francis of Assisi (fresco); Madonna — SIENA, CHURCH OF THE CARMINE: Birth of the Virgin — SIENA, CASA BAMBAGINI: Pietà (fresco) — SIENA, CHURCH OF SAN DOMENICO: [CHAPEL OF ST. CATHERINE] The Swooning of St. Catherine (fresco) (see Plate III); The Communion of St. Catherine (fresco); Execution of Niccolò di Toldo (fresco); [SACRISTY] Assumption; [CHAPEL OF THE ROSARY] Altarpiece — SIENA, CHURCH OF SAN GIOVANNI E SAN GENNARO: Four Panels belonging to a Bier — SIENA, PALAZZO PUBBLICO: [SALA DEL MAPPAMONDO] St. Ansanus (fresco); St. Victor (fresco) (Plate VI); St. Bernardo Tolomei (fresco); [CHAPEL] Holy Family with St. Leonard (Plate V); [SALA DEI MATRIMONI] Madonna and Saints (fresco); [SALA DEL PRESIDENTE] Resurrection (fresco); [CAPELLA DEI NOBILI] Madonna and Saints (fresco) — SIENA, CHURCH OF SAN SPIRITO: St. James (fresco); St. Anthony Abbot (fresco); St. Sebastian (fresco); Madonna and St. Ildefonso; St. Michael; St. Niccolò Tolentino — SIENA, HOSPITAL: Holy Family — SIENA, PORTA PISPINI: Nativity (fresco) — SIENA, PIAZZA TOLOMEI: Madonna and Saints — SIENA, VILLA GRICCIOLI: Procession to Calvary (fresco) — SIENA, CONVENT OF SANT' ANNA IN CRETA: Miracle of the Loaves and Fishes (three frescos); Pietà (fresco); St. Anna (fresco); Bishop and Monks (fresco); Head of Christ (fresco) — TURIN GALLERY: Madonna Enthroned; Holy Family — VAPRIO D' ADDA, VILLA MELZI: Madonna and Child (fresco) — VENEZIA, LAYARD COLLECTION: Madonna and Child — VERCELLI, OWNED BY SIGNOR AVVOCATO ANT. BORGOGNA: Holy Family — SCOTLAND. LONGNIDDRY, GOSFORD HOUSE, OWNED BY THE EARL OF WEMYSS: Holy Family.

Sodoma Bibliography

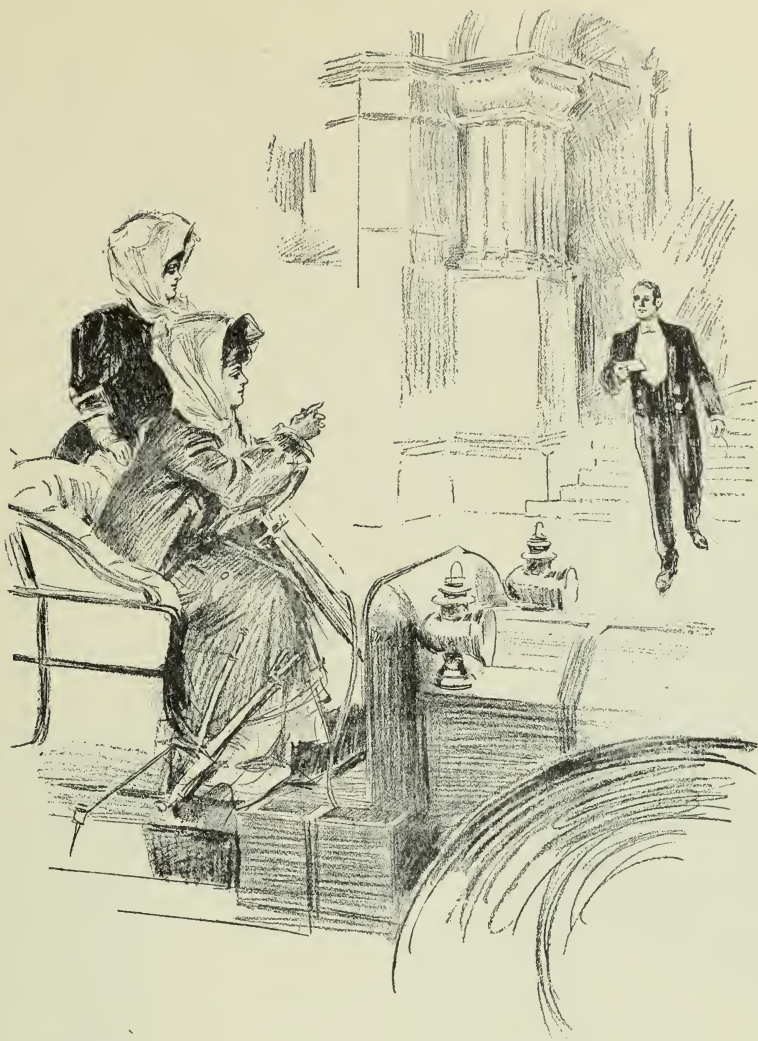
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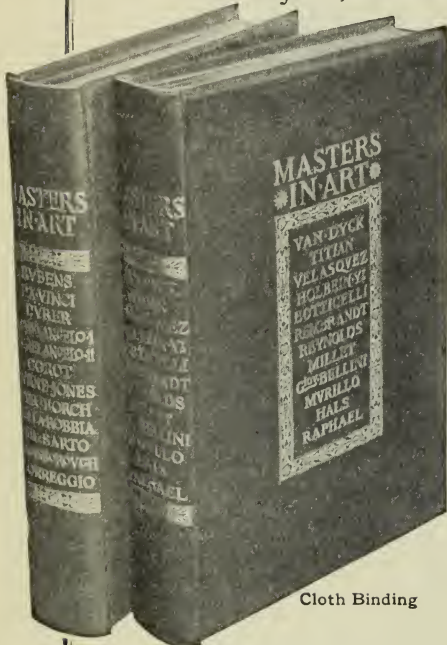
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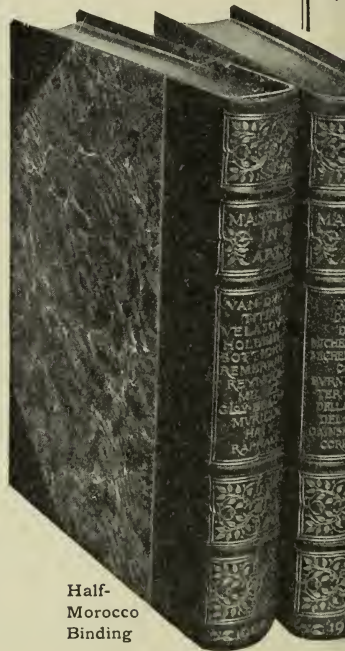
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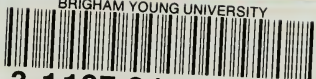
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